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for

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— by —

J. B. CRAMER.

With Preface, Fingering, Marks of Execution and Explanatory Notes

by

Hans von Bülow

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PREFACE.

It is not the object of the following lines fully to descant on the merits, universally known and acknowledged, and the priceless value and lasting importance of J. B. Cramer's Pianoforte Studies. It is a work surpassed by no other, with the exception of Muzio Clementi's "Gradus ad Parnassum," for which Cramer's Studies form the best possible preparation, as well as a means of education in the "technique" and "interpretation" of pianoforte playing. If Fétis, the romantic musical authority of the day, describes them as "éminemment classiques;" if his German colleague, Franz Bendel, in his "Musikgeschichte," calls them "an epoch-making foundation for all solid study," and another colleague, C. F. Weitzmann, in his "Geschichte des Klavierspiels" (Stuttgart—Cotta), reckons them "according to their form and contents among classical pianoforte literature," and so on, the agreement of these most noted æsthetic and theoretic writers only establishes a fact which, in the universal spread and popularity of the work, testifies most forcibly to its great importance;—a work which is here once more offered to the public in a specially instructive edition. It may, however, perhaps not be superfluous to justify the appearance of the new edition by a few words, although the editor's intention can only be fully understood by a closer insight into his work itself. The need for an instructive edition of this kind has already been often felt. Ludwig Berger, who was born in 1777, and was Clementi's pupil about 1806, thought it necessary to edit the first twelve studies with a more complete fingering; Julius Knorr, later on, did the whole work; and Louis Köhler quite recently published, as the opening number of his "Klassische Hochschule des Pianisten," a selection of thirty studies, with explanatory notes, which are, to some extent, very useful.

It is idle to criticise the above-mentioned editions, as the present one is only the outcome of the criticism of them. The old want remains indeed still

unfulfilled: he who observes attentively the doings of the piano-playing world cannot help seeing how seldom, in proportion to its wide circulation, the real studying material contained in Cramer is exhaustively employed. A well-conceived and methodical use of this would, on the other hand, lay a firm foundation for the discipline of the virtuoso in the best sense of the word, and would in the end develop some amount of technical and intellectual maturity in the pupil. Yet with what superficiality, what thoughtless routine, do both teacher and taught generally proceed! Either the teaching consists of a more or less pedantic "wading" through the first part, and possibly also the second, which is then naturally finished quicker; or else the entire 84 studies are taken, one after another, and literally scrambled through, with the unsatisfactory result that, in nine cases out of ten, the player who has gone through the 84 and is suddenly set down to No. 1 cannot play the first *arpeggio* common chord of C major rightly,—not to mention other surprises for the examiner! The frequent practical failure of the study of Cramer's work rests on causes which it is the aim of this edition to remove. Among these the *first and foremost* is the *non-observance of a systematic order of succession*; this, at least, has not been carried out by the author in a consistent manner. Moreover, the English edition gives the studies in a different order from the German. The English edition, which was before us in our work, was indeed a copy in which there were Cramer's own corrections, made by himself; and this copy was considered conclusive for the exact settlement of all indications of time and expression. It contains also those sixteen additional studies, not very widely known, which appeared in Vienna (and were pirated in Hamburg), the chief object of which was apparently only to make up the formal number of 100: that they are not included in the present edition is therefore not due merely to their being private property. Our attempt to remedy this evil does not demand *absolute* concur-

rence, as individual considerations will always play a certain part in teaching, if the teacher does not do his work in a pedantic manner.

A further reason why Cramer's studies have had, comparatively speaking, so little result is because of their superabundance. A similar consideration with regard to Clementi's "*Gradus ad Parnassum*" induced Herr Carl Tausig (imperial Prussian Court-pianist) to bring out a selection from that work with valuable directions how to practise them properly, and every intelligent pianoforte teacher is recommended to adopt them. Herr Tausig has with great tact cut out, for instance, those pieces which, although very valuable in themselves, are written in strict contrapuntal style. The pianoforte fugues and canons of Clementi, far from being a suitable preparation for Bach's "*Wohltemperiertes Klavier*," would rather prove a drawback. To play Bach requires previous studies which must be sought only in other compositions of this master himself, possibly also in those of Handel.*

The author of this edition of Cramer has in like manner ruled the rejection of all those studies which do not pursue some definite technical aim. Possibly we may even be accused of not having carried this out sufficiently, and of having devoted too much space to the repetition of similar things. To this we might reply that practical experience has shown us the advantage of such various readings. Just as one must gain by perseverance a special technical facility, so the charm of a certain amount of variety in similar work acts with a stimulating and refreshing effect, and at the same time strengthens and advances the pupil, and is sometimes useful also as a test. After playing

* Just as there used to be a Dante Faculty at Florence and other Italian Universities (Boccaccio was the first occupant of this Professor's chair), the members of which limited their philological activity solely to the enigmas of that great Sphinx, so in music-schools there might be a similar specialty made of the study of the giant spirit of Bach—the only one that can be compared with Dante. To play Bach's pianoforte works in a really finished manner is a task which, apart from the intellectual powers they demand, can only be expected from pianists who have gained a complete mastery of their subject, and who also, for example, no longer *stammer* over Beethoven's latter P. F. Sonatas. Whither the attempts to assimilate Bach's works lead, regarded from the stand-point of a special Pianoforte chair, is shown in the most startling manner in the celebrated Czerny edition of them, the transitory usefulness of which we do not dispute, but against the indiscriminate employment of which we must strongly warn our readers, if they would gain a true conception of Bach. The above remarks do not, however, imply that an insight, depending on individual data, into the playing of Bach (Inventions and Preludes) may not be begun *at the same time* as the study of Cramer.

several exercises of the same sort the player should turn back again to the first of that particular kind.

With regard to some other studies, the technical aim of which is, perhaps, still more systematically developed in Clementi's "*Gradus*," but certainly in conjunction with greater difficulties, we may remark that in a regulated succession of studies for a complete education in pianoforte playing, J. B. Cramer is the true precursor of Clementi.

It may, perhaps, not be unwelcome to pianoforte teachers if this opportunity be taken to mention the sequence of technical studies which the editor has adopted in his own teaching. It includes all branches of studies, ranging from the beginner to the virtuoso.

As soon as the first rudiments have been learned, for which we warmly recommend the first part of the Lebert and Stark Pianoforte School (new edition) as the most solid help, the following may be taken:

I. a) The Studies of Aloys Schmitt, Op. 16, besides the "*Exercices préparatoires*" to serve as an introduction to the first part;—to be practised in all the twelve keys. It is worth mentioning that Felix Mendelssohn Bartholdy, so eminent as a pianist, laid the foundation of his admirable *technique* with this work.

b) To counterbalance the comparative dryness of Schmitt's Studies, Stephen Heller's Op. 45 may be also used at the same time.

II.* a) J. B. Cramer's Studies.

b) Stephen Heller's Ops. 46, 47.

c) C. Czerny's "*Daily Practice*"; also his Studies entitled "*The School of Legato and Staccato*," which, up to now, has been surprisingly undervalued.

III. a) Clementi's "*Gradus ad Parnassum*," selected and edited by Carl Tausig.

b) Moscheles' Op. 70. 24 Studies: a work better known in north Germany than in south, and which unreservedly merits the title of "*classical*."

IV. a) Henselt's Studies selected from Ops. 2 and 5.

b) Next to, and as a preparation for, these: Haberbier's "*Etudes-poésies*"; a kind of continuation of S. Heller.

* The two-part Canons (not exceeding the Compass of a fifth) by Conrad Max Kunz, Op. 14, will prove, at this elementary stage, an excellent means of education in polyphonic playing and in the gradual furthering of the independence of the two hands.

c) Selections from Moscheles' Characteristic Studies, Op. 75.

V. Chopin's Studies, Ops. 10 and 25; and together with them, certain Preludes from his Op. 28 which have a special technical aim.

VI. Liszt's 6 Etudes de Paganini.

3 Concert-Etuden.

12 grand "Etudes d'exécution transcendante."

VII. a) Rubinstein: Selected Studies and Preludes.

b) V. C. Alkan: Selection of 12 grand Studies, for the most part more difficult than any of the foregoing.

On entering the 3rd stage, Theodor Kullak's "School of Octave Playing" (in 3 parts) should be taken in hand, and continued without haste but also without intermission. This is a most meritorious work, and in our opinion no other can take its place: it fully deserves the often misapplied title "l'indispensable du pianiste." It would lead us too far to specify other useful studies of a subordinate character for special technical objects.

Finally there is a third point to adduce in justification of our instructive edition, which seems to us the most important of all. It refers to the fingering, which is indicated by the author as inconsistently as it is sparingly, and which needed both amplifying and altering in order to help the player to attain the technical end in view. To prevent misunderstanding we will explain more fully this apparently disrespectful reproach to J. B. Cramer. His active time came just at the boundary between the ancient and modern period of pianoforte playing. The modern period, keeping pace with the increasing improvement of the instrument and the increasing demands on the player, has in the course of time arrived at a system of fingering, which is in many points diametrically opposed to the old style. Nowadays, we note, as an essential mechanical hindrance in pianoforte playing, the inequality of the ground which the fingers have to traverse, owing to the difference in the black and white keys, and it is our chief aim to make the fingers independent of this inequality, and to enable them, by continued "gymnastic" practice, to play as lightly and freely, as safely and clearly, on the black keys as on the white, and to stumble at none of the many possible combinations of white and black keys. According to the editor's opinion, which may perhaps

be considered somewhat audacious, that fingering is the best which allows of transposing the same piece into any other key without mechanical preparation and without previous trouble of deliberation. A modern virtuoso of the right kind should be able to play Beethoven's Op. 57, for example, just as well in F# minor as in F minor. A fingering intended to promote this must naturally overthrow all the rules of the old method; as it must be based simply and solely on a correct rendering of the musical phrase, without regard to the relation of black to white keys, or of the longer fingers to the shorter. But that old method appears chiefly to have aimed at evading the obstacles which threaten the immobility of the hand in the alternate use of the black and white keys, as it also ignored, among other things, the necessity for a different fingering for different kinds of touch, such as *legato*, *staccato*, etc. It further rejected the freedom of the thumb, which is indispensable for polyphonic playing and for avoiding difficulties in transposition, and naturally considered those composers the best, whose inspiration was always led by the outward vision of the twelve semitones of the octave on the keyboard as seven broad and flat keys with five small and raised keys. According to this idea Clementi's Pianoforte Fugues might certainly have claimed an undoubted superiority over those of a J. S. Bach.

J. B. Cramer (born at Mannheim 1771, died in London 1858) certainly understood the necessity for breaking with that old method, far better than did his predecessor Clementi, (born at Rome 1752, died in England 1832), a more important representative artist, whose teaching Cramer enjoyed as a boy in Vienna from 1783 to 1784 only. In Cramer's studies many traces of a reform in fingering are to be found, especially also in regard to the old restriction, already alluded to, about the employment of the thumb. But, as though alarmed at his own daring, and afraid to carry out his ideas in a consistent manner, and finally yielding to the tyranny of earlier-established custom, he frequently lapses into the old beaten track.

The editor of the present edition has thought it his duty to merge the composer who looked backwards, in him who looks forwards; but he has never gone so far as to enforce another fingering for pieces in which the invention of passages seems to have been induced by practice in the old method. The Hummel Concertos, for instance, (we mean the original, and not their antiquated form) must be played

with Hummel's own fingering, which is satisfactorily pointed out in his "Pianoforte School," without attempting either to simplify or to complicate according to modern ideas: this remark does not however altogether apply to the Mozart Concertos.

The instructive foot-notes added to each study spare us the necessity of making a general explanation of things which will be duly pointed out in their own particular place in connection with their practical application. Yet we may remark by the way that, as regards the marks of dynamic expression, we have thought fit to enlarge on the somewhat sketchy indications given by the author, and similar help seemed requisite in the *legato* slurs and *staccato* dots. We have taken special care to make the text as clear as possible, and have adopted the modern principle of writing all the notes to be played by the right hand on the upper stave, and all the notes for the left on the lower stave, and also of avoiding the surplus of double lines in similar motion of two parts, and so on. With regard to the metronome signs, which have been copied exactly from the original, we cannot conceal that many of them appear to us exaggerated in speed, not merely as regards the pace for practising, but also for their *tempo* as a piece of music.

It is possible that, as in the case of Beethoven and Schumann, the latter of whom used a defective "Mälzel" during the whole of one of his creative periods, the compass of J. B. Cramer's metronome stood to our normal pyramid as Fahrenheit to Réaumur.

Regarding the life and works of Cramer, particulars may be learned from Fétis's "Biographie universelle," second edition, 1866; Gassner's "Universal-Lexikon der Tonkunst," etc. C. F. Weitzmann's "Geschichte des Klavierspiels" has already been referred to at the beginning of this Preface, and we fully concur in what he there says about the relation Cramer bears to his predecessors and successors.

Unfortunately we have not, in spite of many efforts, been able to ascertain anything certain as to the dates of the successive publication of Cramer's Studies, the fixing of which would be of not merely historical interest. Part II. was published in Germany in 1810, (when was it published in England?) and in the notice of it in the "Allgemeine musikalische Zeitung" it was mentioned that Part I. had already gone through five editions, and might be counted amongst the very best studies that had appeared in those last five years (from 1805 to 1810).

HANS V. BÜLOW.

Fifty Selected Pianoforte Studies

Book I

J. B. CRAMER

Allegro. ♩ = 132 M.M.

sempre legatissimo

1. *ff* *p*

CRSC.

(5)

(10)

ff *f* *dim.*

Remarks:

- 1) Each hand should be practised separately, first of all, quite slowly and with uniform strength. As a test, the player should then try to quicken the speed, and to substitute an unvarying *mezzo piano* for the *forte*. At the appearance of the slightest indistinctness he should return to the first method of practising. Only after the mechanical difficulties have been overcome should the two hands play together. The study of the "interpretation", the *crescendi* and *diminuendi* &c., should be worked out in a similar manner; that is to say, each hand should practise the marks of expression correctly, alone, before the two hands are played together. These principles are of course to be applied to all the studies.
- 2) The teacher should insist on a systematic *arpeggio* wherever this indication is given, and should just as strictly insist on the avoidance of the mannerism of striking notes *arpeggio* where not specially so marked. The least concession on this point — at the beginning of teaching — brings ineradicable harm with it.

The first *arpeggio* is to be played thus:

the second (bar 10) thus:

The difference in the manner of playing the two *arpeggio* chords is partly owing to their different value, and partly to the difference in sound of their forms in the two hands. The necessity for striking all the notes in bar 1 separately, arises from the meagreness of sound which would result from striking it like the chord in bar 10, since the upper part is only a repetition, three octaves higher, of the bass notes.

Allegro, $\text{♩} = 88$.
ten. sempre

2. *mf*
ten. sempre

(10)

sfz *sf* (15)

dim. *p* *cresc.* *mf*

(20)

cresc.

f

dim.

(25)

mf

(30)

sfz

dim.

p

più p

pp

tr.

Remarks:

- 1) To put down the outside fingers firmly and to hold them on their notes, is the chief thing necessary for a beneficial study of this piece. The change of fingering here given must be made as rapidly as possible.
- 2) The movement of the inner fingers in both hands, while preserving an unvaried lightness of touch, should nevertheless always keep to the natural melodic expression of the figure; that is to say, in ascending a slight *crescendo* should be made, and in descending a slight *diminuendo*.

Moderato espressivo. ♩ = 138.

3. *p*

(5)

f

dim.

(10)

p

cresc.

(15)

dim.

p

(20)

cresc. *mf* *sfz*

(25)

dim. *p*

cresc. *mf* *sfz* *sfz*

(30)

dim. *p smorz.*

Remarks:

- 1) The apparent insignificance of the part allotted to the left hand, in this study, must not lead to the idea that the remarks prefixed to No. 1 about the separate study of the two hands can be dispensed with. On the contrary the separate study will add considerably to the musical interest of the piece, and will thus also indirectly benefit the playing of the right hand.
- 2) The editor thought it necessary, here as elsewhere, to make a partial alteration of the Cramer fingering (though at first sight Cramer's may appear convenient), in order to give every possible opportunity for the cultivation of the neglected fourth finger.

4. *f e sempre legato*

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings (1-5) and articulation marks (accents, slurs). The title "The Rose Tree" is written in a decorative font at the top right.

(5)

Exercise 5 is a two-staff piece in D major (two sharps). The treble staff features a series of eighth-note runs with various fingerings indicated above the notes. The bass staff features a series of eighth-note runs with various fingerings indicated below the notes. The piece is marked with a 'V' symbol above the final measure of each staff, indicating a forte or accent.

The musical score consists of five systems of piano music. Each system has a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The systems are labeled with bar numbers (15), (20), and (25). The dynamics include *f* (forte), *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), *ten.* (tenuto), and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat signs.

Remarks:

- 1) It seemed more suitable, both for the rhythm and the mechanism, to divide the figure in bars 14-17, and also that in bar 25, between the two hands. From the mechanical point of view it is better to avoid the use of the thumbs in crossing the hands, as they bring the whole palm of the hand into play, and thus hinder the ease of movement.
- 2) The fingering given in bars 10 and 11 is applicable to all similar movements in those keys which do not employ all the black notes. On transposing this study into B or D the following fingering would, on the contrary, be preferable: for the left hand 1 3 2 4, 1 3 2 4, for the right hand 1 4 2 3, 1 4 2 3.

Allegro moderato. ♩ = 114.

5. *pp*
ten. sempre legato

cresc.

f

(5)

(10)

pp *cresc.*

f

(15)

ff *pp*

(20) *cresc.*

f *dim.* *sf*

(25) *cresc.* *sf*

f *più f* *ff*

(30) *dim.* *p*

(35) *dim.* *p*

Remark:

The usefulness of this study will be still more obvious if the player will also transpose it into the keys of G minor and F minor. The exercise of transposing cannot be too early recommended to the pupil, as it cultivates the ear and develops the musical understanding.

Moderato. ♩ = 100.

6. *p* *sempre legato*

(5) *ten.* (10)

Remarks:

- 1) The editor's experience in teaching has shown him that this study in its original key of D major is useless as compared with the key of D \flat major into which he has transposed it. A more suitable fingering for hands of limited stretching powers in unbroken *legato* playing, for instance in going from the first into the second bar, is not to be found.
- 2) The player cannot be too particular about holding down the thumb firmly in the left hand in bars 9, 13, and 14, whilst the second finger turns over it on the last eighth. Sufficient attention is not generally given to exercises such as this in "polyphonic" playing (that is, playing in several parts or voices).
- 3) A transposition of this study into C major is also recommended, in which case the unavoidable alterations of fingering may be left to the discretion of the teacher.

Moderato con espressione. ♩ = 132.

7. *p*

(5) *poco più f*

ten.

(10) *mf* *f*

sfz

(15) *cresc.* *f*

20

25

30

ten.

dim.

p



poco più f

pp

Remarks:

1) In the first place this study must be considered as an exercise of rapidity for the left hand. The teacher should encourage in the pupil a sense of the progression of the bass part, at the same time as the endeavour to acquire equality of touch. This feeling must be made evident in an almost imperceptible accentuation of the notes which mark the different modulations. Of course, these accents are not to be piled on, needlessly: bars 1 and 2, for instance, do not admit of a repeated accent of the lowest note, whereas in bar 5 the fourth and eighth eighths should be slightly accented in addition to the first and third quarters, and in bars 6 and 7 each quarter; whilst in bars 23 and 31 the second eighth bears no accent, on account of the continuance of the same harmony.

2) No less useful is the separate study of the right hand to ensure an intelligent and beautiful rendering of the study. Careful attention should be given to the seemingly complicated fingering, which is dictated by a regard for the different qualities of touch, and a correct declamation of the melodic phrases.

3) The turn in bar 29 may be played in two ways, either  or , but the editor prefers the latter way, because it adheres more strictly to the rhythm intended, namely: a dotted quarter held over the second beat; and the dissonance of the A^b against the G of the bass (on the 4th eighth) cannot be considered objectionable.

Allegro brillante. ♩ = 152.

8. *fz*

(5)

fz

ten.

(10)

ten.

(15)

B. F. W. 1288-38

Musical score for piano, measures 13-30. The score is in G major, 4/4 time. It features complex arpeggiated chords and staccato patterns in both hands. Dynamic markings include *dim.*, *p*, *cresc.*, *ff*, *dim. sempre.*, *ten.*, *morendo*, and *pp*. Measure numbers 20, 25, and 30 are indicated. Fingerings are extensively marked with numbers 1-5.

Remarks:

- 1) As regards the execution of the *arpeggio* chords in the first and last bars, compare the foot-note to No.1.
- 2) The *staccato* which comes in the two hands, alternately, must be played very sharp. Bars (13-16.)
- 3) The episode in 21-25 requires special attention, on account of the changing fingering in the right hand.
- 4) In spite of a great similarity to No.1, this study cannot be considered superfluous.

Moderato, $\text{♩} = 62$.

9. *p* *sempre tenuto*

(5)

(10)

(15)

marcato

(20)

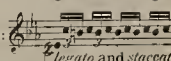
(25)

(30)

cresc.

(35)

Remarks:

1) In order to make this study still more profitable for obtaining independence in the fourth and fifth fingers of the right hand, the player is recommended to double the length of the shake in each bar, at the very least, thus:  *legato and staccato*

2) Bars 1, 4, 12 and 28 are the only ones that will give trouble to hands of small stretching capability. It must be left to the judgment of the teacher to make any necessary modifications to lessen this difficulty in each individual case.

3) As regards the technical aim of this piece, its form (which may serve as a model) and its contents, both in melody and modulation, should be separately studied. It consists of eight phrases of eight bars each, the last bar counting as two.

4) It will be of great use, both technically and as a practical application of the first knowledge of harmony, to transpose this study into the keys of C# minor and B minor.

Allegro non troppo. ♩ = 72.

10. *f*

The score is written for piano in B-flat major (two flats) and 3/4 time. It consists of six systems of music. The first system is marked '10.' and 'f'. The second system is marked '(5)'. The fifth system is marked '(10)'. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The piece concludes with a final cadence in the sixth system.

Andante. $\text{♩} = 112$.

dolce legato

simile

(5)

11.

(10)

mf

simile

(15)

dim.

p

(20)

(25)

ten.

The musical score is for a piano piece, page 23. It is written in G major and 3/4 time. The score is divided into four systems. The first system begins with a treble clef and a bass clef. The right hand features a melody with a trill marked 'ten.' and a fermata. The left hand has a bass line with a trill. The second system starts with a measure marked (30). The third system starts with a measure marked (35). The fourth system starts with a measure marked (40). The score includes various musical notations such as trills, fermatas, and fingerings.

Remarks:

- 1) The editor thinks that a trill consisting of six notes to the eighth is of more use than the four notes which the original edition gives.
- 2) To begin the trill on the upper auxiliary note is justified both by the importance it plays in the piece, by a due regard to the smoothness of the after-turn, and by the charm it gives as a suspension note, since it nowhere destroys the clearness of the harmonics.
- 3) There are exceptions to this in the left hand, in bars 25, 27, 35, and 37, where, to begin with, the auxiliary note would cause a confusion in the bass harmonies in their most essential point:— their roots.
- 4) In bars 13–15 a critical revision of the left hand part seemed indispensable, as in the original it is inconceivably bald.

Lento. $\text{♩} = 76$.

12. *cantabile.*
dolce.
ten.

cresc.
f

This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature consists of four sharps (F#, C#, G#, D#), and the time signature is 3/4. The systems are as follows:

- System 1:** The right hand plays a continuous eighth-note scale starting on F#4, with fingerings 5, 3, 4, and (10) 5. The left hand plays a bass line with notes F#2, C#3, G#2, and F#2, with fingerings 2, 4, and 5. A *ten.* marking is present at the end of the system.
- System 2:** The right hand continues the eighth-note scale with fingerings 5, 4, 3, and 2. The left hand plays a bass line with notes F#2, C#3, G#2, and F#2, with fingerings 1, 2, 3, 4, and 5.
- System 3:** The right hand continues the eighth-note scale with fingerings 5, 3, and 2. The left hand plays a bass line with notes F#2, C#3, G#2, and F#2, with fingerings 2, 1, and 3.
- System 4:** The right hand plays a series of chords (F#4, C#5, G#5, F#5) with fingerings 4 5 and 4 5. The left hand plays a continuous eighth-note scale starting on F#2, with fingerings 4, 5, 5, and 3 4.
- System 5:** The right hand plays a series of chords (F#4, C#5, G#5, F#5) with fingerings 3, 5, and 4. The left hand plays a continuous eighth-note scale starting on F#2, with fingerings 1, 3, and 5.

This page contains five systems of musical notation, each consisting of a piano (piano) staff and a voice (voice) staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation includes complex fingerings, slurs, and a 'ten.' marking indicating a tenor part.

The first system shows a piano staff with a complex melodic line and a voice staff with a single note. The second system shows a piano staff with a complex melodic line and a voice staff with a single note. The third system shows a piano staff with a complex melodic line and a voice staff with a single note. The fourth system shows a piano staff with a complex melodic line and a voice staff with a single note. The fifth system shows a piano staff with a complex melodic line and a voice staff with a single note.

(20)

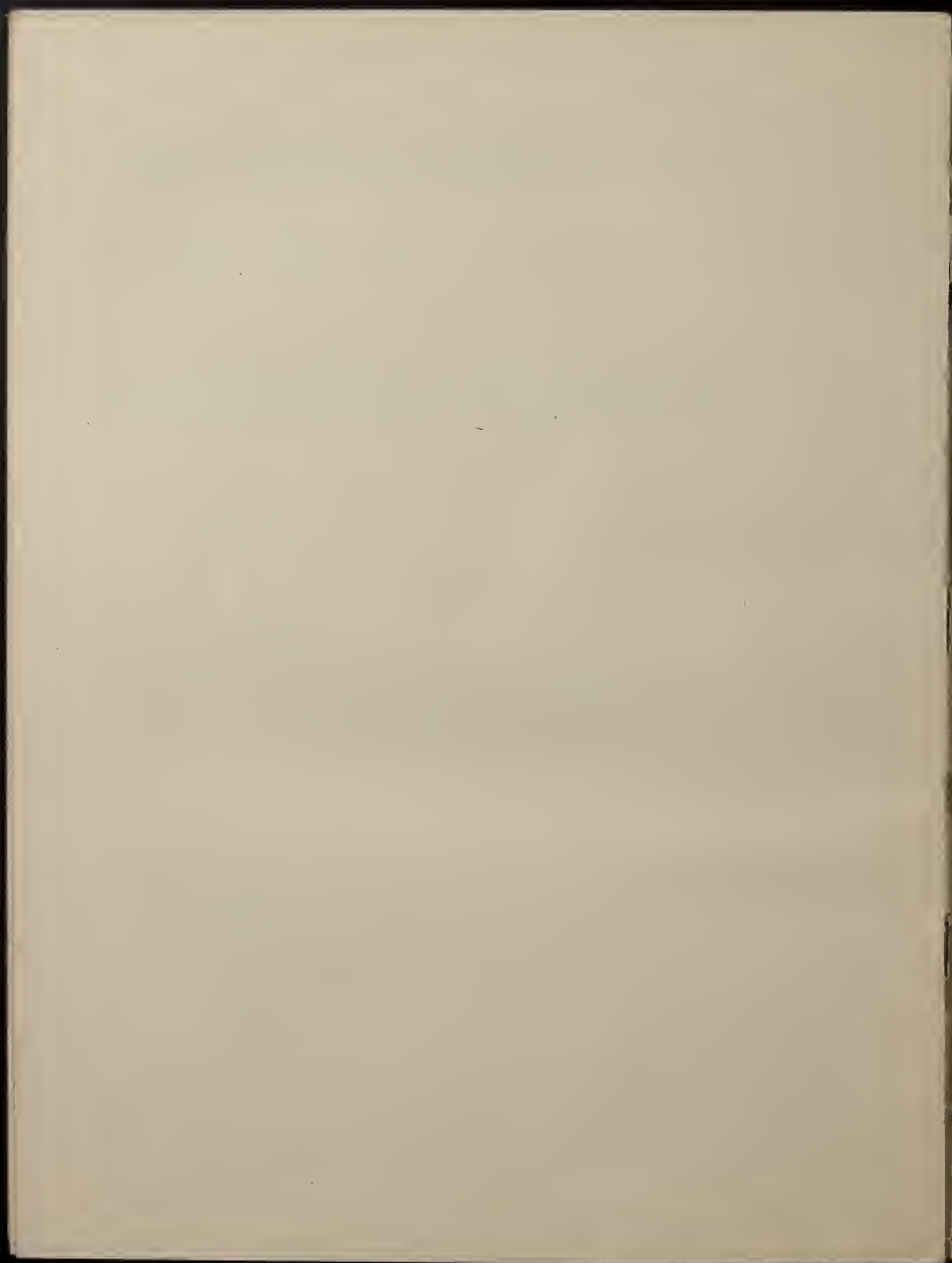
(25)

ten.

The image displays four systems of musical notation for a piano study in D major. Each system consists of a grand staff with a treble and bass clef. The first system features a treble staff with a continuous eighth-note trill and a bass staff with a few notes, including the instruction *dolce*. The second system continues the trill in the treble and has a more active bass line. The third system, starting at measure 30, shows the trill in the treble and a complex, fast-moving bass line. The fourth system concludes the piece with the instruction *tenuto il possibile* in the bass staff.

Remark:

This would seem to be the right place for the present study, as a counterpart to the foregoing one. As all the so-called "power" in pianoforte playing depends upon the flexibility which the fingers have attained by practice, so all the independence of the fourth and fifth fingers which has been gained in the previous study will be of use here in readiness for the proper execution of the upper part. By writing out the trill in full, the editor hopes he may have remedied that pitiable helplessness which often leads to the most preposterous interpretations of passages, as for instance, in the last movements of Beethoven's Sonatas Op. 53, 109 and 111, and also in the first movement of Op. 106.



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